

WHITNEY MUSEUM OF AMERICAN ART



A HISTORY OF  
AMERICAN  
WATERCOLOR PAINTING

JANUARY 27 TO

FEBRUARY 25 · 1942

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TEN WEST EIGHTH STREET · NEW YORK



A HISTORY OF AMERICAN  
WATERCOLOR PAINTING



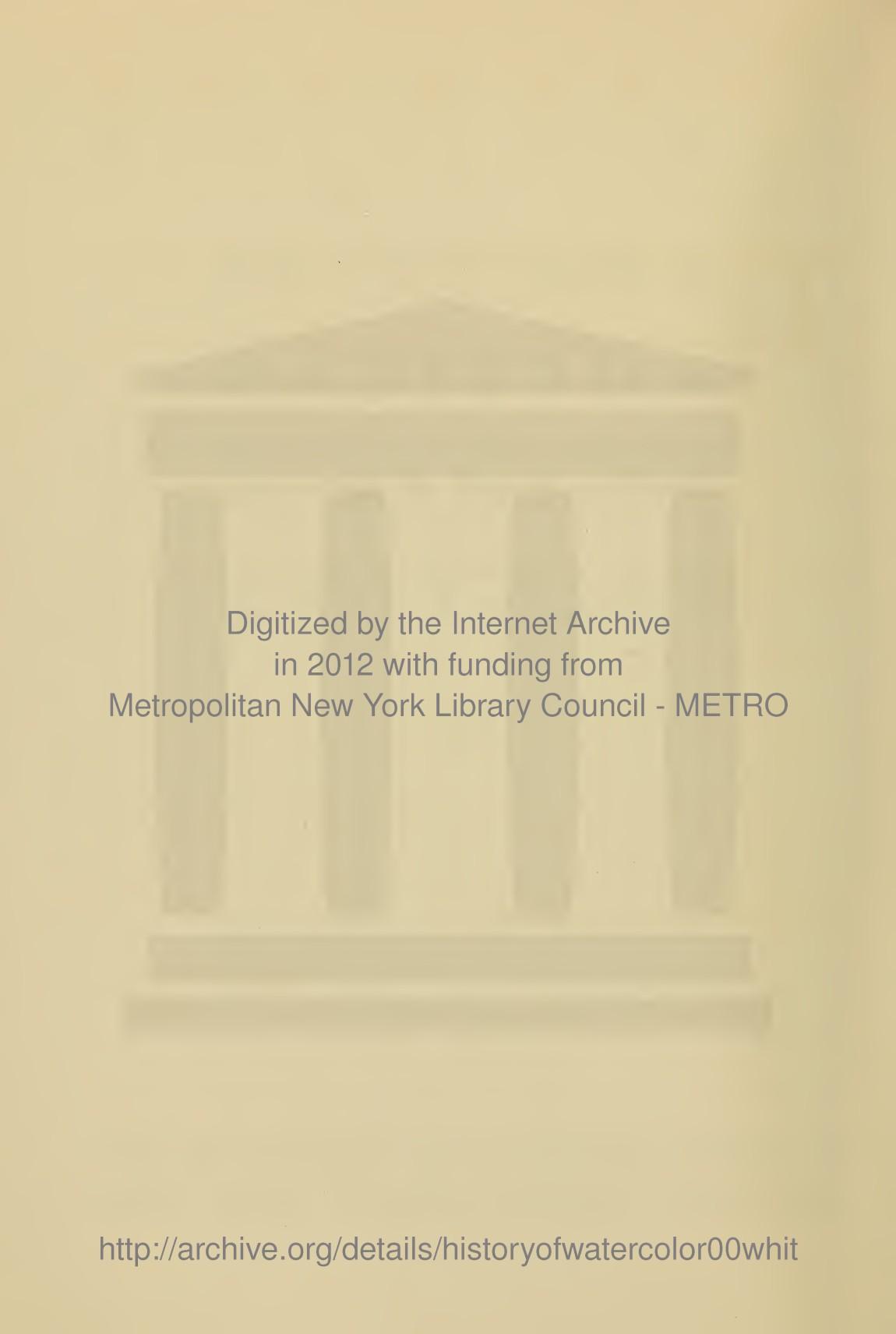


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A very faint, light-colored watermark or background image of a classical building with four columns and a triangular pediment occupies the center of the page.

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# F O R E W O R D

**T**HIS EXHIBITION, the first survey of American watercolor painting to be attempted on so extensive a scale, begins with the nineteenth century when the resources of the medium were becoming more fully realized. Earlier examples, of some possible historical interest, but of little aesthetic value, have been omitted.

Throughout the exhibition, from the first days of the last century to the present, emphasis has been placed on the work of those artists considered to be most characteristic of their times. Groups of paintings by outstanding exponents of the watercolor medium, instead of single examples by many artists, give a broad rather than a detailed account of a subject which, in the light of contemporary taste and practice, is today assuming an increasing significance.

In assembling the exhibition the effect of the war was felt to some extent in the quite justifiable reluctance of some collectors to risk their pictures at this time. In most cases, however, our requests for loans were granted in a most generous and courageous spirit. To the institutions and private collectors whose cooperation made this exhibition possible, and to the many individuals whose advice and information were of inestimable value, the Museum extends its sincerest thanks.

JULIANA R. FORCE  
*Director*

# ACKNOWLEDGEMENTS

The Whitney Museum of American Art wishes to make grateful acknowledgment to those who have assisted in various ways in assembling the exhibition, and to the Museums and Collectors who have generously contributed works as loans.

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# INTRODUCTION

**A**LTHOUGH a watercolor is in fact anything painted in colors with water as the medium, in common meaning it is limited to such a painting which is done on paper, with the further limitation, currently held, that the colored washes should be more or less transparent and that the paper should show white in certain areas.

The present exhibition, containing only watercolors done on paper, excludes watercolor miniatures done on ivory. But it does include paintings in gouache — colors ground in an opaque filler — as well as sketches which could be more accurately called tinted drawings.

The exclusion of miniatures must be allowed, since these articles of jewel-like size and minute finish, which were often intended to be worn as pendants or brooches and which have a history of their own, would be lost upon the walls of a gallery when mingled with the larger and more varied works representing the full range of painting in watercolor in America. For that reason certain small portraits on paper by Jarvis, Inman, Sully, St. Memin and Elliott have been excluded. These are the size and type of miniatures, rather than small scale portraits like Vanderlyn's "Woman and Child," painted in France — a unique example, as is Sully's small preparatory sketch in watercolor (Walters Gallery, Baltimore) for the life-size portrait of Charles Carroll.

Otherwise the broadest interpretation has been given to the meaning of the word watercolor. It would be impossible to limit the exhibition to the kind of work called "pure" without eliminating much that is important, historically as well as aesthetically. It is necessary to include the magnificent studies of Audubon, many of which are a combination of watercolor and crayon, the decorative work of Corné, some of it done in imitation of wallpaper, and also the two small eighteenth-century sketches which are exhibited: one of them by Mather Brown being a toned drawing, while the other by Copley is typical of his work in England after he became in fact a British artist. The variety of uses found for watercolor in an early period cannot be illustrated without these examples, which supplement the carefully drawn views (resembling colored engravings) and the particular visual records, real or romantic, or merely intimate and unassuming, like those of James Peale, Jr., which constitute the full range of the medium before Winslow Homer and others began to experiment with it.

The comparative scarcity of professional watercolors at an early date demands some explanation. In the first quarter of the century, when portraits were most in demand, the watercolor technique, traditionally confined to miniature painting, could not compete with oils and crayons in the production of impressive, full-scale likenesses. It was essentially the medium of amateurs. John Laporte's "Fourteen Tinted Lessons," showing the progress of "A Water Coloured Drawing" so as "to Enable Young People to Cultivate the Delightful Art," typifies the approach. Following these, or equally simple directions, acquired at first or second hand, school-girls were able to paint views, illustrations and still-life. Some of them must have used cut-out patterns (templates) to shape vases and fruit neatly, since there is much duplication of curves in their work.

Others were helped by their school-mistresses, as was Mary Ann Bacon who wrote in her journal in 1802: "Miss Pierce drew my landscape," and who also noted the reasons why a taste for drawings should be indulged: "It will agreeably exercise your ingenuity and invention, it will teach you to discover a superior finish in all the varied landscapes and scenery of nature, to survey the works of our distinguished masters with an higher relish and a more poignant curiosity and it will heighten all the innocent pleasures of your retirement when nature howls with wind."

Cornelia Ludlow probably had a more professional training, since she was a pupil in what appears to be one of the first art schools in the United States, the Columbian Academy of Painting, run by the miniature painters, the brothers Alexander and Archibald Robertson. Perhaps the fact that the school also had courses in architecture and ship-building helps explain how Miss Ludlow avoided painting in a miniaturist's style.

It was not unusual for grown men, young clerks, students and farmer boys to paint watercolors for amusement. Their "portraits" of streets and houses, or embellished notebooks, are occasionally preserved in historical collections. Professional careers sometimes began in this fashion, as did that of Alexander Wilson, the ornithologist who anticipated Audubon. He painted naive little views, two of which are owned by the Museum of Comparative Zoology, Harvard University, before he acquired the skill to portray the beautiful "Ruffed Grouse" here exhibited. It is worth noting that this future master of a precise art began painting like any amateur, Dr. Orne, for example, who did a view of Washington Street, Salem (Essex Institute, Salem) about 1765. The peculiar character of the amateur is timeless and universal.

Professional painters often retained some of that character, as did David C. Johnston, called "the American Cruikshank," whose work was widely appreciated in the form of lithographic prints. He did not imitate the British caricaturists, nor was he limited to any particular subject-matter. Along with serious book illustration he did landscapes in watercolor, several of them suggesting knowledge of Turner's work, perhaps by way of book illustrations, while others are transcripts of actual places. When his sketches "came off," probably no one was more surprised than the artist. This naiveté, which may make an engaging impression on us, contrasts with the quiet assurance and steady skill with which Krimmel painted genre scenes in Philadelphia about the time Johnston was there as a student of engraving. Krimmel, it should be explained, was trained abroad.

Or consider the landscape sketches by Trumbull and Dunlap. The cautious simplification of Trumbull's English view suggests the amateur's point of view. And Dunlap's work is frankly amateurish and informal. Even the versatile Inman's "View of the Battery" is naive in effect, in spite of its professional brushwork.

The first professional style of using watercolors in this country coincides with the growth in popularity of landscape painting and recalls the "antiquarian spirit and topographical taste" of the English watercolorists of the eighteenth century, who washed neat tones over precisely drawn details. The water medium may have seemed particularly appropriate because it reproduced the effects found in colored engravings. At any rate it was adopted for the presentation of particular views which were appreciated as records of the growth and embellishment of cities, parks, estates and business

enterprises. Those who did the work, if not English-trained, were at least influenced by the English style, as were the Irish-born Wall and Barralet. The Italian Calyo, a versatile artist who did novel work in genre, utilized that mode of painting "prospects." George Harvey also, although his miniaturist's technique and sensitiveness to effects of wind and weather set him apart. J. W. Hill, trained as an engraver to compose with clarity and neatness, had a personal appreciation of pale sunlight and textures, which in his later work led him almost to impressionism; his still-life of "Smoked Herring" (Fogg Museum of Art) is almost post-impressionistic. Thomas Birch, painting from nature sharply and distinctly, was poetically interested in nuances of tone.

This early type of work, factual in aim, became romantic after the middle of the century. The simple technique of drawing and toning became a complex treatment of cross-hatching, stippling, erasing and heightening with Chinese white mixed with gum. An article in the *Bulletin* of the Art Union in 1851 gave instructions for landscape painting in watercolor and explained how to use a soft sponge, an old silk handkerchief, a piece of soft wash leather, an eraser, and a sharp knife for scraping, besides how to make various kinds of washes with different sizes and types of brushes. The artist had a large choice of several dozen shades of color in dry cake, or moist cake form, as well as in tubes. All this, and the effort involved, went to the production of pictures which were not, as formerly, vistas, but were details and impressions of places. Artists began to notice over-tones of feeling. Thus F. O. C. Darley managed to make an Italian street scene seem quaint and tender, while A. F. Bellows, much appreciated in the 'seventies, labored to sweeten and soften a pastoral scene.

It was this type of work — a translation into watercolor of the process learned in oil — which was admired in 1875, and not the "mistaken eccentricity" of Winslow Homer's "unfinished" work. Journals of the period which praised the study of "a picturesque old edifice" by Samuel Colman, first president of the American Society of Painters in Water Colors, because "every incident is worked up with great force," scarcely mention that A. H. Wyant, John La Farge and R. Swain Gifford also exhibited in that year their modest and deeply felt studies. A. F. Bellows, according to the reviewer in *The Aldine*, March, 1876, painted the finest picture of the current exhibition, "a noble example of the faithful and true in art;" but there was no mention of the nine watercolors shown by Homer, each one of which today would seem closer to the true than any of Bellows' over-worked efforts.

Looking through the exhibition catalogues of the Water Color Society, organized in 1866 on the basis of a group of "some twenty artists and amateurs," who had first met in 1850-1, one recognizes that the foreign competition was considerable. In 1873 the annual exhibition contained 354 American works and 204 by English artists. In 1876 the reviewer in the *Art Journal* noted that "during the first years of the Society the exhibitions were largely made up of foreign pictures." The relative prices are revealing: in 1875 Homer's sketches were priced from \$50 to \$75, whereas Faustini's "Mutual Friends" was priced at \$250, P. Vaini's "Teasing" at \$500, and G. House's "Market Day at Honfleur, France" topped everything at \$750. It is odd that today "G. House" is not recorded in the standard dictionaries.

Yet in spite of the pressure of European taste, the history of American watercolor painting is more than an account of influences. It is a succession of personal struggles to master a delicate medium in such a way that it satisfies the individual tastes of its practitioners. And if there is little continuity to the struggle, except in so far as it parallels that of painters in oil, at least it is evidence of the continuing desire of many native artists to do their work in a sincerely personal way.

The developments in style and technique during the second half of the century are indicated in a multiplicity of ideals, rather more than in the coordination of "schools." Whistler, for example, might have been the first to appropriate Monet's technical studies or Degas' studies of movement, yet he followed a path of his own, a painter of impressions, of over-tones and simplifications of mood. Though art history connects him closely with the impressionistic movement, he personally had other aims which were sympathetic to those held by Japanese printmakers. His delicate handling of poetic themes typifies one obvious aesthetic tendency at the end of the century, and one which failed to carry over into the painting of today.

John La Farge, one year younger than Whistler, followed a parallel path of individual research against a background of admiration for the art of Japan. But he did so on the other side of the world and was opposite to Whistler in character. Where the latter's concepts were subtle and evasive, La Farge's were formal and concrete. While Whistler solved his problems intuitively, mulling over the beauties of perfect simplicity, La Farge attacked his intellectually and energetically. He delighted in strong color and sought it in the brilliant light of the South Seas. He sought Japanese art in Japan, not in prints. He painted his impressions carefully and completely. This was a period of brilliant travel sketches — Robert Blum was making light-hearted records of Japanese scenery at this time, in 1890 — but no artist has made such records as did La Farge, with lyric thoroughness and well-informed delight. Sargent may have had more technical brilliance when he sought in watercolors the contact with reality which he felt he had lost in his portrait-painting career, but obviously La Farge had an incomparably greater sense of structure.

Yet Winslow Homer was stronger than La Farge in this respect. From his early neatly tinted drawings, to the more elaborate "English period" compositions, down to the abrupt, crafty and complete records of his later trips, Homer modelled what he saw with implacable respect for the solidity of things. In an impersonal way he selected the complex action of a man paddling, the heaving sweep of water and the dense background of woods, combining them rapidly into an apparently spontaneous vision of the scene. Unlike La Farge, he worked in a wide range of tones which, sometimes merely black and white in subtle combination, more often contain such resonance and inevitability in the choice of greens, blues and browns, that his work seems to be loaded with color. His skill in the handling of washes and accents has been unmatched.

Thomas Eakins also ranks above La Farge in structural ability. His watercolors, like his small paintings and sketches in oil, reveal the severe anatomist and analytical observer of genre subjects which do not cater to a particular sentiment, as, for example, do the reminiscent and anecdotal watercolors of Thomas W. Wood or E. L.

Henry. Compared to Homer's early work, Eakins' watercolors, most of which date from about 1873 to 1882, seem to be especially atmospheric and deeply modelled. They are in fact not drawings with added color, but paintings which have the tonality, if not the shine and substance, of his work in oil. If they seem old-fashioned in comparison with Homer's smashing work of twenty years later, the difference between them is to be interpreted historically, as an indication of the technical changes which took place in the last part of the century.

While Homer was developing from an illustrator to a painter, the entire conception of landscape painting was shifting from the objective to the personal — from the detailed observation of "unspoiled" nature, typified in the work of Cropsey and Sanford Gifford, who are known to have exhibited in the Water Color Society about 1870, to the cultivation of the "motif." The scenery itself became, in the hands of Inness, Martin and Wyant, subordinate to the artists' feelings and aspirations while under the influence of nature. Inness began painting in the detailed manner and ended by painting loosely the mysterious moods of nature, shot through with odd lights and mists of color. Martin, following the Barbizon ideal, achieved gracious and reserved moods, classic in spirit. Wyant, in spite of the fact that he had first learned a comparatively hard style in Germany, became intimately absorbed in the massing of shadows and light, treated as symbols of the good earth. How far they had departed from the panoramic can be shown by comparing their work with that of their fellow-artist Thomas Moran, whose admiration for Claude Lorrain and Turner was tempered by his appreciation of the clear air and vast forms of the far West.

Another change was activated by a group of painters, centering about Duveneck, who learned the dark manner of oil painting in Munich, but who found light on their watercolor excursions through the country. They wandered as far as Italy, sketching happy mementos of their trips. A few, like Currier, remained abroad. Others, including Shirlaw and Duveneck himself, returned as teachers of the new freedom in handling. Pennington, who studied in Paris instead of Munich, joined the group in Italy and remained more than twenty years abroad, a gay and eclectic reminder of this break with the tradition of tight painting.

Still another revolt was in process. The impressionists in France were devising new methods of painting light, each in his own way, with various technical investigations. American artists who attempted the problem followed these individual lines of experiment, eclectically. Theodore Robinson worked out a style which approximates that of Sisley, although he was a pupil and friend of Sisley's more radical contemporary, Monet. Mary Cassatt turned frankly to Degas, but painted in her own solid manner. Hassam's academic schooling did not prevent his borrowing from the later impressionists and raising his color key to a high pitch.

With the tendency toward a more subjective point of view and the post-impressionistic reaction against realism, techniques became still more varied and personal. Maurice Prendergast slowly evolved a fine mixture of shimmering tones, thick texture and loosely woven pattern, with which he accomplished effects paralleling those of Cézanne. The modernity of his art can be gauged by comparing it, not merely to the work of his contemporaries like Frank M. Boggs, resident of Paris, or J. Alden

Weir, but to that of the younger men who were actually in closer contact with the French movement — Marin, for instance, and Weber.

Marin broke through the tameness of his early work about the time of the Armory Exhibition of 1913. One of the few who have worked by preference in watercolor, he composes his New England views and city vortices at white heat, facing the mental image as frankly as Homer faced the woodsman and the fallen tree. He records the essentials as directly as he can and then roughly forces them into order and movement, frequently by adding arbitrary lines which frame or cut across the normal vision. The high air, the sun and the gliding boat are there; and the broken patterns only for a moment disguise the fact that the painter is intensely concentrated on actuality.

More plainly realistic are Hopper, Marsh and Burchfield who have escaped French influences and who owe much of their individual power to what they have observed in Homer's work. Differing in temperament, they have discovered that physical order is important and can be made superb, that the life one reports on is an energizing force, and that simplicity of approach acts as a governor to regulate poetic sympathies. Like Marin, Burchfield is almost exclusively a watercolorist. These men appear to have chosen the medium for opposite reasons — Marin demanding quick visualization of his ideas, while Burchfield needs slow manipulation to convey the daintiness of spring air, or the weight of a rainy night. Between them they sum up the scope of modern watercolor techniques.

At one extreme the sketch is sublimated. At the other a considered impression is critically executed. Infinite variations are possible between these modes of painting. Davies in his late work sketched Italian scenery with the deliberateness of an Oriental. Demuth, precise and thoughtful as he was, worked with tightly strung and vibrating lines. "Pop" Hart, as independent as anyone, sometimes rolled the sketch around until it accumulated bulk and permanence, sometimes left it stark and brief.

Many artists (and there are literally hundreds of accomplished watercolorists who contribute to regional exhibitions) show that the medium today is adaptable, expressive and popular, whether used in an intimate or a formal way. The influence of Sargent is obvious, as is the more profound influence of Homer whose work inspires clarity and probity of method, directness of vision and aesthetic courage. Although present techniques are on the whole only a little more varied than those of the last century, one of the chief points which this exhibition makes is that the medium, instead of being subservient to other processes — engraving and oil painting — today competes with them and takes an independent and respected place in contemporary art. It has its own syntax and carries its full share of aesthetic meaning, however varied that meaning may be.

ALAN BURROUGHS

# C A T A L O G U E

## JOHN SINGLETON COPLEY

Born in Boston in 1737 or 1738; died in London, 1815. The extraordinary portrait painter of Colonial New England, he left Boston for Italy in 1774 and settled in London, devoting most of his time to historical subjects.

1. CAPTAIN MAITLAND STANDING BY HIS HORSE  $12\frac{1}{4}'' \times 9\frac{7}{8}''$   
*Lent by the Wadsworth Atheneum*

## JOHN JAMES BARRALET

Born in Dublin in 1747 and died in Philadelphia, 1812. Besides painting portraits in oil, he did landscapes in watercolor, engraved a few plates and made designs for other engravers.

2. RIVER SCENE, about 1800  $16\frac{1}{2}'' \times 25\frac{3}{4}''$   
*Collection of the Whitney Museum of American Art*

## MICHELE FELICE CORNÉ

A Neapolitan decorator, born in 1752, reached Salem, Mass. in 1799, painted some oil portraits and landscapes, but chiefly known for his ships and painted walls. He died after ten years activity in Newport in 1832.

3. THE SHIP 'JOHN' OF SALEM, 1803  $17\frac{1}{2}'' \times 23\frac{1}{4}''$   
*Lent by the Peabody Museum of Salem*
4. SLOOP IN HEAVY SEA, (Design for wall paper)  $33\frac{1}{4}'' \times 19\frac{1}{8}''$   
*Lent by the Newport Historical Society*

## JOHN TRUMBULL

Son of the Governor of Connecticut, born 1756, Harvard, Class of 1773, Military Secretary to Washington, studied under Benjamin West in London, 1784, became Secretary to John Jay and Fifth Commissioner for the Treaty of 1794. He was President of the American Academy of the Fine Arts, dying in 1843.

5. CAERFIHILLY CASTLE, 1803  $11\frac{3}{4}'' \times 18\frac{3}{8}''$
6. WORTHING, SUSSEX, 1803  $9'' \times 14\frac{1}{4}''$   
*Lent by M. Knoedler & Company*

## MATHER BROWN

Born in Massachusetts, 1761, and died in England in 1831, having studied under Benjamin West. He was official portrait painter to the Duke of York.

7. STUDY OF A WOMAN, about 1800  $8\frac{1}{6}'' \times 5\frac{1}{8}''$   
*Lent by The Addison Gallery of American Art*

## ANONYMOUS

8. CHILDREN WITH GOVERNESS, about 1800-1810  $14\frac{3}{4}'' \times 17\frac{3}{4}''$   
*Lent by Mrs. John D. Rockefeller, Jr.*

## WILLIAM DUNLAP

Playwright, producer, historian, Militia paymaster, painter of portraits in oil and miniature, he was the "Vasari" of American painting. Born in 1766, he studied under Benjamin West from 1784 to 1787 "without profit" and became first Vice-President of the National Academy in 1826. He died in 1839.

9. BETWEEN TROY AND LANSINGBURG, 1815                       $7\frac{1}{4}$ " x  $11\frac{1}{2}$ "

10. GLEN'S FALLS FROM THE BED OF THE RIVER, 1816               $8\frac{1}{2}$ " x 11"

11. ON THE SENECA RIVER, 1815                       $8\frac{1}{2}$ " x  $11\frac{7}{8}$ "

*Lent by The Brooklyn Museum*

## ALEXANDER WILSON

Born in Scotland in 1766, he came to America in 1794 and taught school near Philadelphia. Seven volumes of his life-work, *The American Ornithology*, were published between 1808 and 1813, when he died. Two more appeared posthumously. The engraver Lawson taught him to draw and color.

12. AMERICAN RUFFED GROUSE                       $15$ " x  $18$ "

*Lent by the Museum of Comparative Zoology, Cambridge, Mass.*

## WILLIAM L. BRETON

Designer for engravers and an illustrator. Born, probably in England, in 1773. Active in Philadelphia in the 1830's and died there in 1856.

13. THIRD NEAR RACE STREET, 1829                       $7\frac{3}{4}$ " x  $9\frac{1}{2}$ "

*Lent by the Historical Society of Pennsylvania*

## JOHN VANDERLYN

Born in Kingston, N. Y., in 1775, and died there in 1852. He went to France in 1796, a pupil of Vincent, and remained there until after the war of 1812, with the exception of two years in America and travels in Italy.

14. A LADY AND HER SON, 1800                       $12\frac{1}{2}$ " x  $11\frac{1}{2}$ "

15. VIEW IN ROME, about 1805                       $16\frac{3}{8}$ " x  $11\frac{1}{8}$ "

*Lent by Mr. Edward Coykendall*

## CORNELIA A. LUDLOW

An amateur artist who studied in the Columbian Academy of Painting, founded by Archibald and Alexander Robertson, miniature painters in New York in 1792.

16. ROMANTIC LANDSCAPE, 1803                       $14\frac{1}{2}$ " x  $19\frac{3}{4}$ "

*Collection of The Whitney Museum of American Art*

## THOMAS BIRCH

Born in London, 1779; died in 1851. He painted profiles in Philadelphia about 1800 and began painting marines, for which he is famous, in 1807. He was also noted as a landscape painter.

17. AN AFTERNOON ON THE BANKS OF THE SCHUYLKILL, 1805      6" x  $6\frac{1}{4}$ "

18. FALLS OF THE PASSAIC, about 1820                       $17\frac{1}{2}$ " x  $23\frac{1}{2}$ "

*Lent by Mrs. Marian Sadler Carson*

## ANONYMOUS

19. GOVERNOR'S ISLAND, 1816                       $14$ " x  $18$ "

*Lent by the Old Print Shop*

## JOHN JAMES AUDUBON

The famous naturalist was born in Haiti, probably in 1785. Although his watercolor studies of birds date from as early as 1805, it was not until 1810 that he thought of preparing them for publication and not until 1827 that the first plates were issued in England, where he spent much of his time until 1839. He died in New York, 1851.

20.	THE AMERICAN FOX, about 1845 <i>Lent by Mr. Robert Gwynne Stout</i>	23" x 33"
21.	AMERICAN RUFFED GROUSE, 1805-1810	18" x 22"
22.	OSPREY	29" x 14"
23.	SPIRIT OR BUTTERBALL, 1815 <i>Lent by the Museum of Comparative Zoology, Cambridge, Mass.</i>	29" x 24"
24.	ENGLISH REDBREAST, 1826 <i>Lent by the Fogg Museum of Art</i>	20" x 17 1/4"
25.	CAROLINA PARROT, 1811	11" x 17"
26.	CHUCK WILL'S WIDOW, 1821	10" x 19"
27.	WILLET, 1825	16 3/4" x 19 1/2"
28.	YELLOW BILLED RAIL, 1811 <i>Lent by Harvard College Library</i>	9 1/2" x 17"
29.	ENGLISH PHEASANT SURPRISED BY A SPANISH DOG <i>Lent by Mr. Stephen K. Nagy</i>	18" x 26"
30.	WARBLER, 1839 <i>Lent by Mr. Victor Morris Tyler</i>	15" x 10 3/4"

## JOHN L. KRIMMEL

Born in Ebingen, Wurttemberg in 1789. Probably received instruction in art there under Alexander Rider, whom he accompanied to America in 1810. After only eleven years painting genre and small portraits, he died in Germantown in 1821.

31.	ELECTION DAY, 1818	8 1/2" x 12 3/4"
32.	MARKET DAY IN PHILADELPHIA, 1811 <i>Lent by the Historical Society of Pennsylvania</i>	12" x 17 3/4"

## JAMES PEALE, JR.

Born in 1789, son of James Peale, the miniaturist, he died in 1876 in Philadelphia. Known chiefly as a marine painter, he also painted local scenes for pleasure.

33.	BEACH SCENE	8 1/2" x 11"
34.	MARINE WITH SHIPPING, 1809 <i>Lent by M. Knoedler &amp; Company</i>	8 1/2" x 14 1/2"

## ANONYMOUS

35.	GLASS BOWL WITH FRUIT, about 1820 <i>Lent by Museum of Modern Art, Gift of Mrs. John D. Rockefeller, Jr.</i>	18 1/8" x 14 1/4"
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## WILLIAM G. WALL

Born in Dublin in 1792. Began his career as an artist in New York in 1818. Notable for his paintings of the Hudson River, which were done in aquatint by J. Hill and other engravers. He died in 1864.

- |  |            |
|--|------------|
| 36. THE BAY OF NEW YORK, about 1823  | 21" x 25½" |
| 37. NEW YORK FROM HEIGHTS NEAR BROOKLYN, 1820-23                             | 15½" x 24" |
| 38. NEW YORK FROM WEEHAWK, 1820-23<br><i>Lent by Mr. Edward W. C. Arnold</i> | 16" x 25"  |

## DAVID CLAYPOOLE JOHNSTON

Born in Philadelphia, probably in 1797, he learned engraving, 1815-1819, and became a book publisher, actor and worked for the Pendletons, lithographic printers in Boston, for over ten years. He always had a taste for caricature and exhibited paintings in the Boston Athenaeum between 1828 and 1861. He died in 1865.

- |   |             |
|---|-------------|
| 39. BEE SWARMING, 1820-25   | 8⅞" x 11⅞"  |
| 40. THE HEAVENLY NINE, 1823   | 10⅛" x 13¾" |
| 41. A STUNNER, 1820-25<br><i>Lent by the American Antiquarian Society, Worcester, Mass.</i> | 13" x 9¾"   |

## NICOLINO V. CALYO

Born in Italy, 1799, and died in New York, 1884, where he had been established since 1837. His plan to become court painter to the Queen of Spain in 1842 was abortive. He was most noted for his views of the city and city life.

- |   |                           |
|---|---------------------------|
| 42. THE OYSTER STAND, about 1840  | 9½" x 12 $\frac{3}{16}$ " |
| 43. THE SOAP-COCKS, about 1840<br><i>Lent by the Museum of the City of New York</i>   | 8⅞" x 12¼"                |
| 44. VIEW OF THE CITY OF NEW YORK AND THE MARINE HOSPITAL TAKEN FROM WALLABOUT, about 1838<br><i>Lent by Mr. Edward W. C. Arnold</i> | 16¾" x 25"                |

## HENRY INMAN

Born in 1801 in Utica, N. Y.; died in 1846. He painted portraits, landscapes and genre and was associated with Cephas G. Childs in a lithographic printing and publishing business between 1831 and 1835.

- |  |            |
|--|------------|
| 45. VIEW OF THE BATTERY, NEW YORK, 1830<br><i>Lent by the Museum of the City of New York (The J. Clarence Davies Collection)</i> | 9⅓" x 12½" |
|--|------------|

## ANONYMOUS

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|---|-------------|
| 46. LANDSCAPE WITH DEER AND WATERFALL<br><i>Lent by Museum of Modern Art, Gift of Mrs. John D. Rockefeller, Jr.</i> | 21½" x 27½" |
|---|-------------|

## GEORGE LEHMAN

Painter, engraver and publisher of prints, born in Lancaster County, Pa. Noted for his paintings of Pennsylvania towns. He died in Philadelphia in 1870.

- |   |             |
|---|-------------|
| 47. WIRE BRIDGE AT FAIRMOUNT WATER WORKS<br><i>Lent by the Historical Society of Pennsylvania</i> | 12½" x 20½" |
|---|-------------|

## GEORGE HARVEY, A. N. A.

Born in England about 1800. Came to New York in 1820. After painting miniatures in Boston from 1829 to 1836, he became interested in atmospheric effects of the American climate and painted landscapes from Virginia to Canada. The exact date of his death is unknown, but occurred in Philadelphia sometime after 1877.

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|---|--|
| 48. ENTRANCE TO A COAL MINE, 1840-45  | 10" x 13 $\frac{3}{4}$ "               |
| 49. HOLLIDAYSBURG, PA., 1840-45   | 8" x 13 $\frac{3}{4}$ "                |
| 50. FARM NEAR SOUTH LINE OF MICHIGAN, 1840-45<br><i>Lent by Kennedy &amp; Company</i> | 8 $\frac{3}{4}$ " x 13 $\frac{3}{4}$ " |

## HENRIETTA MARIA HOMER

Mother of Winslow Homer. Born in Bucksport, Maine, 1809, she studied art in school and after her marriage. Painted throughout her life and exhibited occasionally.

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|--|-----------|
| 51. SWEET PEAS<br><i>Lent by Miss Maria W. Blanchard</i> | 11" x 18" |
|--|-----------|

## JOHN WILLIAM HILL

Born in England in 1812, son of John Hill, the engraver, who came to New York in 1816, he specialized in watercolor landscapes after working in aquatint and lithography. He died in 1897.

- |   |  |
|---|--|
| 52. THE CIRCULAR MILL, FOOT OF KING STREET,<br>NEW YORK, 1833<br><i>Lent by Mr. Edward W. C. Arnold</i> | 9 $\frac{3}{4}$ " x 13 $\frac{1}{2}$ " |
| 53. PORTRAIT OF ARTIST'S DAUGHTER, 1868   | 15 $\frac{1}{2}$ " x 13"               |
| 54. WEST NYACK, N. Y., 1868<br><i>Lent by the Old Print Shop</i>  | 12" x 17"                              |

## MARY HEMPSTEAD BOLLES

Born in New London, 1811, and died there in 1859. The wife of John Roger Bolles, a printer and publisher, who issued pamphlets for children illustrated with woodcuts after her designs.

- |  |   |
|--|---|
| 55. LANDSCAPE, about 1840<br><i>Lent by the Antiquarian &amp; Landmarks Society of Connecticut</i> | 15 $\frac{1}{2}$ " x 21 $\frac{1}{4}$ " |
|--|---|

## AUGUST KOLLNER

Born in 1813 in Dusseldorf, he came to America about 1840 and drew city views which were published by Goupil. He died in 1883.

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|---|--------------------------|
| 56. FAIRMOUNT PARK, 1862  | 10 $\frac{1}{2}$ " x 13" |
| 57. NEAR PHILADELPHIA, 1863<br><i>Lent by Kennedy &amp; Company</i> | 6" x 9 $\frac{1}{4}$ "   |

## JAMES HENRY WRIGHT

Portrait and landscape painter, born in 1813 and died in Brooklyn in 1883.

- |  |           |
|--|-----------|
| 58. LANDSCAPE<br><i>Lent by Museum of Art, Rhode Island School of Design</i> | 14" x 17" |
|--|-----------|

## FELIX O. C. DARLEY

Accomplished illustrator, was born in Philadelphia in 1822 and died in 1888. His watercolors recall his travels in Europe.

59. A STREET SCENE IN ROME  
*Lent by The Toledo Museum of Art*

7½" x 9½"

## THOMAS WATERMAN WOOD

Born in Montpelier, Vt., in 1823 and died in 1903. Self-taught, he spent three years abroad studying the old masters. He was President of the National Academy from 1891 to 1899, and President of the American Water Color Society from 1878 to 1887.

60. AMERICAN CITIZENS, about 1867  
61. CROSSING THE FERRY, 1878  
*Lent by the Wood Art Gallery*

21½" x 40"  
27" x 34½"

## WILLIAM MORRIS HUNT

Born in Brattleboro, Vt., in 1824, he studied abroad and was influenced by Millet. Returning to Newport in 1855, he settled in Boston, in 1862, becoming a teacher of wide influence. He died in 1879.

62. LANDSCAPE  
*Lent by The Art Institute of Chicago*

8" x 10 $\frac{5}{6}$ "

## GEORGE INNESS

Born in Newburgh, N. Y., in 1825, he studied abroad in independent fashion and evolved his own illusive and poetic style, working in the vicinity of New York City. He died on a trip to Scotland in 1894.

63. JUNE, about 1878  
*Lent by The Addison Gallery of American Art*  
64. LANDSCAPE AND LAKE, about 1885  
65. LANDSCAPE WITH RIVER, about 1876  
*Lent by Mr. Bartlett Arkell*  
66. NIAGARA FALLS  
*Lent by Estate of Mrs. Carl Stoeckel*

6¾" x 12 $\frac{1}{8}$ "  
13¾" x 19¾"  
13¼" x 19¾"  
16" x 25"

## ALBERT FITCH BELLOWS

Born in Milbury, Mass., in 1830; died in 1893. He studied in Paris and Antwerp and travelled in England and Wales. His watercolors were much appreciated in the early exhibitions of the Water Color Society from 1867 on.

67. NOOK AT TOPSFIELD, MASS.  
*Lent by Museum of Art, Rhode Island School of Design*

9" x 13½"

## JAMES MCNEILL WHISTLER

Born in Lowell, Mass., in 1834, he settled in Paris in 1855, removed to London in 1859, travelled extensively, but made Chelsea his headquarters. Famous for his controversial gifts and his adaptations of Japanese art. Elected President of the Royal Society of British Artists in 1886. He died in 1903.

68. CHELSEA SHOP  
*Lent by The Art Institute of Chicago (Walter S. Brewster Collection)*  
69. THE FIELDS AT LOCHES, 1888

4¾" x 8¼"  
5" x 8¾"

70.	GREEN AND SILVER — THE PHOTOGRAPHER, 1888 <i>Lent by Mr. Edwin A. Seasongood</i>	5¾" x 8¼"
71.	GOSSIP, AJACCIO <i>Lent by Albright Art Gallery</i>	10¾" x 7"
72.	LITTLE SCHEVENINGEN — GREY NOTE <i>Lent by Museum of Fine Arts, Boston</i>	4¾ x 8¼"
73.	SCENE ON THE MERSEY <i>Lent by The Metropolitan Museum of Art</i>	8½" x 4⅞"
74.	SUNDAY AT DOMBERG <i>Lent by Fogg Museum of Art</i>	15½" x 19½"

### JOHN LA FARGE

Landscape and figure painter, decorator, glass painter, author and intellectual leader, he was born in 1835 in New York and died in Providence, 1910. He travelled extensively in the South Seas and Japan.

75.	ADORING ANGELS, about 1886 <i>Lent by Museum of Fine Arts, Boston</i>	8½" x 5½"
76.	BRIDLE PATH, TAHITI <i>Lent by Fogg Museum of Art</i>	29½" x 33"
77.	GIRLS SLIDING DOWN A WATERFALL <i>Lent by Mrs. Algernon Coolidge</i>	17¾" x 11¾"
78.	MEDITATION OF KUWANNON	12½" x 10¼"
79.	PEAK OF MONA ROA, SOCIETY ISLANDS	18½" x 19"
80.	TOKIO GEISHA DANCING IN THE HOUSE OF OUR NEIGHBOR, THE PRIEST <i>Lent by Bowdoin Museum of Fine Arts</i>	13½" x 9"
81.	PRESENTATION OF GIFTS, SAMOA, 1890 <i>Lent by Mrs. Bancel La Farge</i>	11" x 8½"
82.	SPEARING FISH <i>Lent by The Addison Gallery of American Art</i>	13" x 20¾"
83.	LANDSCAPE WITH WATERFALL, 1886	11" x 7¾"
84.	TWO FIGURES <i>Lent by Mrs. Roger Merriman</i>	8½" x 7¾"

### WINSLOW HOMER

"Father" of the modern American watercolor technique, was born in Boston in 1836. He began his career as an illustrator, but won success in 1863 with his first exhibited oil paintings. His work in both oil and watercolor became more poetic after a trip to England and gathered force throughout his career which ended in 1910. Though he lived in Prout's Neck, Me., from 1883 on, he took frequent trips to the West Indies, Florida, the Adirondacks and Canada.

85.	ADIRONDACKS, 1892 <i>Lent by Fogg Museum of Art</i>	23½" x 29½"
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|-----|---|-------------|
| 86. | AFTER THE TORNADO, BAHAMAS, 1899<br><i>Lent by The Art Institute of Chicago</i> | 14½" x 21"  |
| 87. | BEAR AND CANOE, 1895  | 14" x 20"   |
| 88. | SHOOTING THE RAPIDS, 1902<br><i>Lent by The Brooklyn Museum</i>                 | 13⅞" x 21¾" |
| 89. | NASSAU, about 1898<br><i>Lent by Mrs. Robert Wheelwright</i>                    | 24" x 30"   |
| 90. | PROUT'S NECK SURF, 1894<br><i>Lent by The Philadelphia Museum of Art</i>        | 23¾" x 31¼" |
| 91. | RUM CAY, BERMUDA, about 1900<br><i>Lent by Worcester Art Museum</i>             | 14½" x 20½" |
| 92. | A VOICE FROM THE CLIFFS, 1883<br><i>Lent by Mr. Edward Coykendall</i>           | 20¾" x 29¾" |
| 93. | THE WRECK OF THE IRON CROWN, 1881<br><i>Lent by Mrs. Bancel La Farge</i>        | 20" x 29¾"  |

HOMER MARTIN

Born in Albany in 1836; died in 1897. The influence of the Hudson River School of landscape painting was tempered by that of the Barbizon School after two trips abroad in 1876 and 1881-1886. He was one of the founders of the Society of American Artists.



## ALEXANDER H. WYANT

Born in Port Washington, Ohio, in 1836, he studied in Germany and was influenced by Turner and Constable. He first exhibited in New York in 1865 and was one of the original members of the American Water Color Society. He died in New York in 1892.

- |  |             |
|--|-------------|
| 98. FOREST GLADE, about 1885-1890<br><i>Lent by Mr. Hersey Egginton</i>          | 10½" x 15"  |
| 99. LANDSCAPE<br><i>Lent by Museum of Art, Rhode Island School of Design</i>     | 10" x 12½"  |
| 100. A LOWERY DAY<br><i>Lent by the Babcock Galleries</i>                        | 14¾" x 21½" |
| 101. THE SWALE, about 1888<br><i>Lent by The Addison Gallery of American Art</i> | 14½" x 21⅛" |

## THOMAS MORAN

Born in England in 1837; died in 1926. Taught himself as a young man in Philadelphia and was influenced by Claude Lorrain and Turner after a trip to England in 1862. He accompanied a Government Expedition to the Yellowstone in 1871. Noted as a watercolorist and etcher.

- |   |             |
|---|-------------|
| 102. CLIFFS OF GREEN RIVER, WYOMING, 1879<br><i>Lent by the Milch Galleries</i> | 9½" x 22"   |
| 103. SIERRA NEVADA RANGE<br><i>Lent by Miss Ruth B. Moran</i>                   | 11" x 14"   |
| 104. TETON RANGE, IDAHO<br><i>Lent by the Babcock Galleries</i>                 | 13⅞" x 19½" |

## WALTER SHIRLAW

Born in Scotland in 1838, the son of American parents, who brought him to America at the age of three. He studied abroad seven years, mostly in Munich, and on his return to America became known as a teacher. He was the first President of the Society of American Artists and died in 1909.

- |   |  |
|---|--|
| 105. BALL GAME, MUNICH<br><i>Lent by Museum of Art, Rhode Island School of Design</i> | 8 $\frac{9}{16}$ " x 19 $\frac{3}{16}$ " |
|---|--|

## HENRY BACON

Born in Haverhill, Mass., in 1839, he went to France in 1864 and lived much of his life there. He died in 1912.

- |  |                           |
|--|---------------------------|
| 106. AMERICAN BOATS IN THE VENICE HARBOR                                   | 13" x 19 $\frac{9}{16}$ " |
| 107. MY CAMELS RESTING, 1911<br><i>Lent by Museum of Fine Arts, Boston</i> | 13" x 19 $\frac{5}{8}$ "  |

## R. SWAIN GIFFORD

Landscape painter and etcher, born on Naushon Island, Mass., 1840, and died in New York, 1905. He travelled in Oregon and California in 1869 and later in Europe, Algiers and Egypt.

- |   |                            |
|---|----------------------------|
| 108. THE HEN AND CHICKENS LIGHTSHIP OFF WESTPORT,<br>MASS., 1889<br><i>Lent by Fogg Museum of Art</i> | 13" x 16 $\frac{15}{16}$ " |
|---|----------------------------|

## EDWARD L. HENRY

Born in Charleston, S. C., in 1841; died in New York, 1919. Pupil of Gleyre in Paris, he accompanied the armies in Virginia during the Civil War and specialized later in genre subjects.

- |   |                          |
|---|--------------------------|
| 109. ENTERING THE LOCKS, 1899   | 11" x 19 $\frac{3}{4}$ " |
| 110. MACNETT'S TAVERN, 1909<br><i>Lent by the Albany Institute of History and Art</i> | 14 $\frac{3}{4}$ " x 22" |

## J. FRANK CURRIER

Born in 1843, in Boston, he studied in Antwerp and Munich, where he lived until a few years before his death at Boston in 1909.

- |  |   |
|--|---|
| 111. WOODY LANDSCAPE, 1878<br><i>Lent by Mr. Frederic Newlin Price</i> | 10 $\frac{1}{2}$ " x 14 $\frac{1}{2}$ " |
|--|---|

## THOMAS EAKINS

Born in Philadelphia in 1844, he studied abroad from 1866 to 1870, but developed his own solid style in serious genre and portraiture. Denied recognition during his lifetime, he was highly rated immediately after his death in 1916.

- |   |   |
|---|---|
| 112. JOHN BIGLEN IN A SINGLE SCULL, about 1873                                | 16 $\frac{3}{4}$ " x 23"                |
| 113. NEGRO BOY DANCING, 1878  | 18 $\frac{1}{8}$ " x 22 $\frac{5}{8}$ " |
| 114. SPINNING, 1881   | 14" x 10 $\frac{7}{8}$ "                |
| 115. TAKING UP THE NET, 1881<br><i>Lent by The Metropolitan Museum of Art</i> | 9 $\frac{1}{2}$ " x 14 $\frac{1}{8}$ "  |
| 116. SEVENTY YEARS AGO, 1877<br><i>Lent by Mr. Frank Jewett Mather, Jr.</i>   | 12" x 9"                                |
| 117. WILLIAM H. MACDOWELL, 1891<br><i>Lent by the Babcock Galleries</i>       | 27" x 21 $\frac{1}{2}$ "                |
| 118. THE ZITHER PLAYER, 1876<br><i>Lent by The Art Institute of Chicago</i>   | 12 $\frac{1}{8}$ " x 10 $\frac{1}{2}$ " |

## WILLIAM H. HOLMES

A self-taught painter, was born in Ohio in 1846 and died in 1933. He was Curator of the National Gallery of Art, Washington, and Geologist and Archaeologist of the Smithsonian Institution.

- |  |                          |
|--|--------------------------|
| 119. SUNRISE, CATALINA ISLAND<br><i>Lent by Mrs. William C. Endicott</i> | 17" x 19 $\frac{7}{8}$ " |
|--|--------------------------|

## FRANK DUVENECK

Born in Covington, Ky., in 1848; died 1919. He entered the Royal Academy of Munich in 1870 and became the leading teacher of his time. Returning to Cincinnati in 1888, he headed the Art Academy there.

- |  |                          |
|--|--------------------------|
| 120. LANDSCAPE NEAR POLLING, 1879<br><i>Lent by Mr. Charles E. Mills</i> | 12 $\frac{1}{2}$ " x 16" |
|--|--------------------------|

## ABBOTT HENDERSON THAYER

Born in Boston in 1849 and died in Monadnock, N. H., in 1921. After four years in Paris, 1875-1879, he specialized in ideal figure painting and decorations, retiring about 1890 to Monadnock where he had many pupils.

- |  |   |
|--|---|
| 121. MONADNOCK WINTER, 1905<br><i>Lent by Mr. George J. Dyer</i> | 10 $\frac{1}{2}$ " x 12 $\frac{3}{4}$ " |
|--|---|

## WILLIAM R. MILLER

Born in New York in 1850 of German parents, he studied in Germany, 1871-1873. He died in 1923. His principal work was in engraving.

- |  |   |
|--|---|
| 122. CATSKILL CLOVE, 1856<br><i>Lent by The Metropolitan Museum of Art</i> | 19 $\frac{7}{8}$ " x 14 $\frac{3}{4}$ " |
|--|---|

## THEODORE ROBINSON

Born in Vermont in 1852 and died in New York, 1896. A friend and pupil of Monet, he returned to this country in 1880 and divided the rest of his life between Europe and America.

- |                             |  |
|-----------------------------|--|
| 123. CHILDREN FISHING, 1881 | 8 $\frac{5}{8}$ " x 12 $\frac{5}{8}$ " |
|-----------------------------|--|

124. YOUNG WOMAN, 1889  
*Lent by The Brooklyn Museum*

13 $\frac{3}{4}$ " x 9 $\frac{7}{8}$ "

### J. ALDEN WEIR

Born in West Point, N. Y., in 1852 and died in 1919. Student at the Ecole des Beaux Arts in Paris in 1873, his style was formed by association with Bastien-Lepage. Received many awards during his career.

125. AN OLD FASHIONED FIGURE, about 1890-1895  
126. TWO FIGURES, about 1890-1895  
*Lent by Mr. Hersey Egginton*
127. ROSES, 1885  
*Lent by the Macbeth Gallery*

13 $\frac{1}{2}$ " x 10"

9 $\frac{1}{2}$ " x 6 $\frac{1}{2}$ "

13 $\frac{1}{4}$ " x 10"

### R. G. HARPER PENNINGTON

Born in Newport, R. I., in 1854; died in 1920. Pupil of Gerome, Carolus-Duran, and also of Whistler, he spent more than twenty years abroad, including some time in Italy.

128. PERGOLA AT PEGLI NEAR GENOA, 1879  
*Lent by Mr. Charles E. Mills*

10" x 14"

### FRANK M. BOGGS

Born in Springfield, Ohio, in 1855, he studied in Paris and remained there until his death in 1926.

129. ALONG THE SEINE, 1905  
*Lent by The Brooklyn Museum*

10" x 15 $\frac{3}{8}$ "

### MARY CASSATT

Born in Pittsburgh in 1855, and resident in France from 1868 to the time of her death in 1926, she came under the influence of Degas about 1886. Her taste played a part in the formation of the Havemeyer collection of modern French painting.

130. JEUNE FEMME ET ENFANT  
131. LA SERRE  
132. TÊTE DE FEMME  
*Lent by Durand-Ruel, Inc.*

19 $\frac{3}{4}$ " x 13 $\frac{1}{2}$ "

14 $\frac{1}{4}$ " x 23 $\frac{1}{2}$ "

16" x 12 $\frac{1}{2}$ "

### JOHN SINGER SARGENT

Born in Italy of American parents in 1856, he died in 1925, a famous portraitist whose reputation began at the age of twenty-one. He was at home in England as much as in the United States. His last twenty-five years were devoted chiefly to murals and watercolors.

133. BOBOLI FOUNTAIN, 1910  
134. CORFU — A RAINY DAY, 1909  
*Lent by Museum of Fine Arts, Boston*
135. IN A HAYLOFT  
136. SANTA MARIA DELLA SALUTE  
137. A TRAMP  
*Lent by The Brooklyn Museum*

13 $\frac{1}{4}$ " x 19 $\frac{3}{4}$ "

14 $\frac{1}{2}$ " x 21 $\frac{1}{4}$ "

15 $\frac{3}{4}$ " x 11 $\frac{3}{4}$ "

18 $\frac{1}{8}$ " x 23"

19 $\frac{5}{8}$ " x 13 $\frac{7}{8}$ "

138. MUDDY ALLIGATORS, 1917  
*Lent by Worcester Art Museum*       $13\frac{1}{2}'' \times 20\frac{1}{2}''$

**OBERT F. BLUM**  
 Born in Cincinnati in 1857, he began his career as a lithographer and illustrator. He made many trips to Europe and in 1890 visited Japan. He died in 1903.

139. MARKET SCENE, SPAIN, 1881  
*Lent by The Brooklyn Museum*       $17\frac{1}{4}'' \times 21\frac{1}{2}''$

**MORATIO WALKER**  
 Born in 1858 in Canada, he studied miniature painting, but came to New York in 1878 to open a studio. He was a member of the National Academy. Died in 1938.

140. TURKEYS, 1898  
*Lent by the Canajoharie Library and Art Gallery*       $11'' \times 16''$

**HILDE HASSAM**  
 Born at Dorchester, Mass., in 1859; died in 1935. Beginning as an illustrator he spent three years in Paris and came under the influence of the Impressionists. On his return he lived in New York.

141. BIG SYCAMORE, HARPERS FERRY, 1926  
*Lent by Fogg Museum of Art*       $27\frac{1}{2}'' \times 33''$

142. EAST HEADLAND, 1912       $14'' \times 20''$

143. SUNDAY MORNING, APPLEDORE, 1912  
*Lent by The Brooklyn Museum*       $13\frac{3}{4}'' \times 19\frac{3}{4}''$

144. UNION SQUARE, NEW YORK, 1893  
*Lent by the Milch Galleries*       $15\frac{1}{2}'' \times 12''$

**MAURICE PRENDERGAST**  
 Born in Newfoundland in 1859, he grew up in Boston, spent three years in Paris. He became slowly recognized as one of the foremost American Impressionists. He died in 1924.

145. APRIL SNOW, SALEM, 1906-1907  
*Lent by Museum of Modern Art, Gift of Mrs. John D. Rockefeller, Jr.*       $14\frac{3}{4}'' \times 21\frac{5}{8}''$

146. BATHING BEACH, ANNISQUAM, 1910       $13\frac{3}{8}'' \times 19\frac{1}{8}''$

147. THE LOUVRE       $13\frac{3}{8}'' \times 19\frac{1}{8}''$

148. MAYPOLE, 1902       $10\frac{7}{8}'' \times 15\frac{3}{8}''$

149. ST. MARKS, VENICE       $12\frac{1}{2}'' \times 20\frac{1}{8}''$

150. SALEM HARBOR, No. 1, 1922  
*Lent by Mr. Charles Prendergast*       $13\frac{1}{2}'' \times 19\frac{1}{2}''$

151. HANDKERCHIEF POINT  
*Lent by Museum of Fine Arts, Boston*       $20'' \times 13\frac{3}{4}''$

152. RAINY DAY, VENICE, 1898  
*Lent by Mr. and Mrs. John Kraushaar*       $16\frac{1}{4}'' \times 12''$

## H. BROADFIELD WARREN

Born in Manchester, England, in 1859; studied art at Harvard University under Charles H. Moore and Charles Eliot Norton, and became instructor in watercolor, Department of Architecture. He died in 1934.

153. THROUGH THE HIGH PASTURES, DORSET, 1904                     $14^{\frac{1}{2}} \times 17\frac{3}{4}$ "  
*Lent by Fogg Museum of Art*

## ARTHUR B. DAVIES

Born in Utica, N. Y., in 1862; died on a trip to Italy in 1928. Self-taught for the most part, he developed a poetic style on classic themes, attempted cubism and worked in many mediums.

154. MOTHER AND CHILDREN, about 1895                     $5\frac{5}{8} \times 10$ "  
*Lent by The Addison Gallery of American Art*
155. PASSING OF DREAMS                                     $13\frac{1}{2} \times 16$ "  
*Lent by Museum of Fine Arts, Boston*
156. ISOLA TIBERNIA, 1927                                 $9\frac{1}{2} \times 12\frac{1}{4}$ "
157. VIEW OF LUCCA, 1927                                 $9\frac{1}{2} \times 12\frac{1}{4}$ "  
*Lent by M. Knoedler & Company*

## GEORGE LUKS

Born in Williamsport, Pa., in 1867, he developed as an illustrator and cartoonist after study in Dusseldorf, Paris and London. Early in the present century he became one of the leaders of the new "American School." He died in 1933.

158. BEGGAR WOMAN, 1915                                 $18\frac{3}{4} \times 14\frac{3}{4}$ "  
*Lent by Mr. Arthur F. Egner*
159. COAL TOWN, 1924                                         $13\frac{3}{4} \times 19\frac{3}{4}$ "  
*Lent by Phillips Memorial Gallery*
160. PLUCKING CHICKENS, 1915                             $20 \times 12\frac{3}{4}$ "  
*Collection of the Whitney Museum of American Art*

## GEORGE OVERBURY HART

Generally called "Pop" Hart, he was born in Cairo, Ill., in 1868. Self-taught, he travelled in Italy, Egypt, Tahiti, Samoa, Hawaii, Iceland, West Indies, France, Mexico and Morocco until his death in 1933.

161. THE MERRY-GO-ROUND, OAXACO, MEXICO, 1927             $17\frac{1}{4} \times 23\frac{1}{4}$ "  
*Lent by Museum of Modern Art, Gift of Mrs. John D. Rockefeller, Jr.*
162. OLD FRENCH MARKET, NEW ORLEANS, 1917                 $14\frac{1}{8} \times 22\frac{1}{2}$ "  
*Lent by The Brooklyn Museum*
163. PIG MARKET — MEXICO, 1924                             $17\frac{1}{2} \times 22\frac{3}{4}$ "
164. TAHITI GIRLS, 1903                                         $13\frac{1}{2} \times 11\frac{1}{2}$ "  
*Lent by Mr. Arthur F. Egner*
165. ROAD TO FEZ     $16\frac{1}{2} \times 22\frac{1}{2}$ "  
*Lent by Cleveland Museum of Art*
166. THE BAHAMAS     $13\frac{5}{8} \times 21\frac{9}{16}$ "  
*Collection of the Whitney Museum of American Art*

## ALFRED H. MAURER

Born in New York in 1868, he studied there and in Paris, but was one of the leaders in the Armory Exhibition of 1913 and a supporter of Cubism. He died in 1932.

167. SWEET PEAS  $20\frac{3}{4}$ " x  $17\frac{1}{4}$ "  
*Lent by Phillips Memorial Gallery*

## JOHN MARIN 1872-

168. GREY DAY—EBB TIDE, CAPE SPLIT, MAINE, 1936  $19\frac{3}{4}$ " x  $24\frac{3}{4}$ "  
169. HEADED FOR BOSTON, 1923  $25\frac{3}{4}$ " x  $28\frac{3}{4}$ "  
170. LOWER MANHATTAN FROM THE RIVER, No. 2, 1921  $26\frac{3}{4}$ " x  $32$ "  
171. PHIPPSBURG, MAINE, 1932  $20\frac{3}{4}$ " x  $25\frac{1}{4}$ "  
172. THE PINE TREE, SMALL POINT, MAINE, 1926  $22\frac{1}{2}$ " x  $27\frac{1}{2}$ "  
173. STONINGTON HARBOR, MAINE, No. 4, 1926  $23$ " x  $28$ "  
174. WEST FORTY-SECOND STREET FROM FERRY BOAT, 1929  $25\frac{3}{4}$ " x  $32\frac{1}{4}$ "  
175. WHITE MOUNTAINS, AUTUMN, 1927  $25\frac{1}{2}$ " x  $30\frac{1}{2}$ "  
176. WOMEN AND SEA—I, VINTAGE 1941  $23\frac{3}{4}$ " x  $30\frac{3}{4}$ "  
177. YOUNG MAN OF THE SEA—MAINE SERIES No. 10, 1934  $21\frac{7}{8}$ " x  $27\frac{3}{4}$ "  
*Lent by An American Place*

## MAX WEBER 1881-

178. A CUP OF TEA, 1910  $48$ " x  $24$ "  
*Lent by Mrs. Aaron Davis*  
179. SUMMER, 1917  $24\frac{1}{8}$ " x  $18\frac{1}{4}$ "  
*Collection of the Whitney Museum of American Art*  
180. CARD PLAYERS, 1917  $22$ " x  $19$ "  
181. FISHERMAN, FISH AND SEA GULLS, 1917  $23$ " x  $17$ "  
182. THE HUDSON RIVER, 1910  $19$ " x  $22$ "  
183. INTERIOR WITH MEN, 1919  $21$ " x  $18$ "  
*Lent by the Artist*

## GEORGE BELLOWS

Born in Columbus, Ohio, in 1882 and died in New York in 1925. Pupil and friend of Robert Henri, he won rapid success with his lively paintings and dramatic lithographs.

184. UNDER THE ELEVATED  $5\frac{3}{4}$ " x  $8\frac{7}{8}$ "  
*Lent by Museum of Modern Art, Gift of Mrs. John D. Rockefeller, Jr.*

## EDWARD HOPPER 1882-

185. ASH'S HOUSE, 1929  $14$ " x  $20$ "  
*Lent by Mr. William Paley*

- |  |   |
|--|---|
| 186. BEAM TRAWLER TEAL, 1926<br><i>Lent by Mr. Frank K. M. Rehn</i>  | 14" x 20"                               |
| 187. BOX FACTORY, GLOUCESTER, 1928<br><i>Lent by Museum of Modern Art, Gift of Mrs. John D. Rockefeller, Jr.</i> | 14" x 20"                               |
| 188. MARTY WELCH'S HOUSE, 1928<br><i>Lent by Mr. John J. Clancy</i>  | 14" x 20"                               |
| 189. METHODIST CHURCH TOWER, 1930<br><i>Lent by Mr. and Mrs. Lesley G. Sheaffer</i>                              | 24 $\frac{3}{4}$ " x 19 $\frac{1}{4}$ " |
| 190. MY ROOF, 1928<br><i>Lent by Dr. Henry H. M. Lyle</i>  | 19 $\frac{1}{2}$ " x 13 $\frac{1}{2}$ " |
| 191. WINDY DAY, 1938<br><i>Lent by the Frank K. M. Rehn Gallery</i>  | 19 $\frac{1}{2}$ " x 27 $\frac{1}{2}$ " |

## CHARLES DEMUTH

Born in 1883 in Lancaster, Pa., and died there in 1935. Nominally a pupil of Chase and Anshutz at the Pennsylvania Academy, he developed individually through study of French Modernism.

- |      |   |   |
|------|---|---|
| 192. | AFTER SIR CHRISTOPHER WREN, 1920<br><i>Anonymous Loan from the Worcester Art Museum</i> | 23 $\frac{3}{8}$ " x 19 $\frac{3}{8}$ " |
| 193. | EGG PLANT AND SUMMER SQUASH, about 1927<br><i>Lent by the Wadsworth Atheneum</i>        | 13 $\frac{1}{2}$ " x 19 $\frac{3}{4}$ " |
| 194. | FLOWERS, 1925<br><i>Lent by Museum of Fine Arts, Boston</i>                             | 17 $\frac{1}{2}$ " x 11 $\frac{5}{8}$ " |
| 195. | GLADIOLI, FLOWER STUDY No. 4, 1925<br><i>Lent by The Art Institute of Chicago</i>       | 17 $\frac{3}{4}$ " x 11 $\frac{1}{2}$ " |
| 196. | ILLUSTRATION — BEAST AND THE JUNGLE, 1919   | 8" x 10"                                |
| 197. | ILLUSTRATION — TURN OF THE SCREW, 1918  | 8" x 10 $\frac{1}{4}$ "                 |
| 198. | ILLUSTRATION — TURN OF THE SCREW, 1918<br><i>Lent by Mr. Frank Osborn</i>               | 8" x 10 $\frac{1}{4}$ "                 |
| 199. | PLUMS, 1925<br><i>Lent by The Addison Gallery of American Art</i>                       | 17 $\frac{3}{4}$ " x 11 $\frac{3}{4}$ " |
| 200. | RED CHIMNEYS, 1918<br><i>Lent by Phillips Memorial Gallery</i>                          | 9 $\frac{3}{4}$ " x 13 $\frac{3}{4}$ "  |
| 201. | IN VAUDEVILLE, 1916<br><i>Lent by Mr. Robert E. Locher</i>                              | 10 $\frac{3}{8}$ " x 7 $\frac{7}{16}$ " |

CHARLES BURCHFIELD 1893-

204. LITTLE ITALY IN SPRING, 1927-1928                             $26\frac{3}{4}'' \times 39\frac{3}{4}''$   
 205. RETURN OF THE LAKE FISHERMEN, 1930                             $23\frac{1}{2}'' \times 33''$   
*Lent by Mr. and Mrs. Lesley G. Sheaffer*  
 206. THE ROAD IN MARCH, 1939                                     $18'' \times 25''$   
*Lent by Mrs. R. S. Maguire*  
 207. SIX O'CLOCK     $32\frac{1}{2}'' \times 38\frac{3}{8}''$   
*Lent by the Syracuse Museum of Fine Arts*  
 208. THE WIND AND THE RAIN THROUGH THE TREES, 1935     $19\frac{1}{2}'' \times 29\frac{1}{2}''$   
*Lent by Mr. Charles J. Rosenbloom*

### GEORGE GROSZ 1893-

209. COUPLE, 1934     $24\frac{3}{4}'' \times 17\frac{1}{4}''$   
*Collection of the Whitney Museum of American Art*  
 210. MESSENGER OF GOOD WILL, 1928                             $28'' \times 33''$   
 211. OUT FOR A WALK, 1935                                     $35'' \times 39''$   
 212. MODEL UNDRESSING, 1939                                     $25'' \times 34''$   
*Lent by Associated American Artists*  
 213. DUNES, CAPE COD, 1939                                     $15'' \times 19\frac{1}{4}''$   
 214. NEW YORK VISTA, 1935                                     $13\frac{1}{2}'' \times 17\frac{1}{2}''$   
*Lent by the Artist*

### ADOLF DEHN 1895-

215. AUTUMN, NEWBURGH, 1941                                     $29'' \times 35''$   
 216. THE BERKSHIRES, 1941                                     $28'' \times 36''$   
 217. BETWEEN THE ACTS, 1941                                     $29'' \times 36''$   
 218. GUNNISON VALLEY, 1941                                     $24'' \times 32''$   
 219. NEW ORLEANS NIGHT, 1939                                     $19\frac{1}{2}'' \times 28''$   
*Lent by Associated American Artists*  
 220. COLD DAY, 1941     $19\frac{1}{2}'' \times 28''$   
*Collection of the Whitney Museum of American Art*

### REGINALD MARSH 1898-

221. NEW YORK FROM WEEHAWKEN                                     $14\frac{3}{4}'' \times 22''$   
*Lent by the Worcester Art Museum*  
 222. CONEY ISLAND BEACH, No. 3, 1940                             $26\frac{1}{2}'' \times 40''$   
 223. MEMORIES OF THE STORK CLUB, 1940                             $26\frac{1}{2}'' \times 40''$   
 224. SUN BATHERS, 1938     $14'' \times 19\frac{3}{4}''$   
*Lent by the Frank K. M. Rehn Gallery*

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